



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

V.—CONTRIBUTIONS TO THE INTERPRETATION OF THE VEDA.

SECOND SERIES.

The series of six Vedic studies here offered continues the work commenced in the article entitled 'Seven Hymns of the Atharva-Veda,' A. J. Ph. vii. 466-88. The circumstance which characterizes and binds together both series is the constant attention to the ritual practices which accompanies the recital of the hymns. The present series differs from the first in that it is not restricted to the Atharva-Veda, but includes some studies—notably the fifth—in which it is made manifest that the mantras of the other Vedas may obtain such illumination from the practices in which they were enveloped, as to render the interpreter dependent upon these for the understanding of the hymns.

Unquestionably much help in the exegesis of the Vedas may be expected from this quarter: a single touch in the practice may crystallize into plain, tangible reality some effusion which seems without it vague, nebulous, or apparently even nonsensical. There is, too, no doubt in the mind of the writer but what this side of Vedic study—the study of the antiquities, the 'realien'—has been unduly neglected. The charge which is brought against Vedic interpreters with greatest frequency and predilection is that their translations are vaguely general, offering not infrequently a more or less unintelligible jingle of words in the place of plain sense. We may not hope to remove this difficulty with the aid of ritualistic studies alone, but it is believed that such studies will assume a place of growing importance in the workshop of the Vedic student, and that they will contribute largely to set aside the justice of this accusation. The ritualistic employment of the hymns is often very external, often very symbolic and secondary, but it is frequently also very direct. And even the most secondary application of a mantra-passage may be suggestive: the very error in viewing the hymn—conscious or unconscious on the part of the Vedic priest—may yield that subtle suggestion which renders clear the sense of a passage previously considered as pregnant with obscure and complicated sentiment—a condition which

we may regard with growing certainty as indicating every time that a given passage is simply misunderstood. The writer bespeaks for this second series a reception as friendly as that which was accorded to the first, and hopes that his methods may incite others to avail themselves of the valuable tools for the exegesis of the mantras which are stored away in the works of the brāhmaṇa and sūtra literature.

I.

On the *jāyānya*-charm, AV. vii. 76. 3-5, and the apacit-hymns (vi. 83; vii. 74. 1-2; vii. 76. 1-2) of the Atharva-Veda.¹

The charm directed against the *jāyānya*, AV. vii. 76. 3 fg. is, in difficulty of explanation, not surpassed by any hymn of the AV. The Pet. Lex., and Böhrling in the abridged lexicon of the Petersburg Academy, gloss the word simply by 'eine bestimmte Krankheit.' Adalbert Kuhn, in Kuhn's Zeitschrift für vergleichende Sprachforschung, xiii. 155, and Zimmer, Altindisches Leben, p. 377, regard it as identical with a disease called *jāyēnya* in TS. ii. 3. 5. 1-3; 5. 6. 4-5; the *jāyēnya* is there mentioned in connection with diseases called *yākṣma* (*rājayakṣma*, *pāpayakṣma*, etc.), which are currently believed to be designations of consumption. Ludwig, Der Rig-Veda iii. pp. 342, 500, explains it as being directed against poisonous insects. In translating the hymn, I shall for the present leave *jāyānya* untranslated, as also the second half of stanza 4, containing the word *akṣita* which has hitherto been misunderstood by the translators.

3. 'The *jāyānya*, which crushes the bones of the back, which penetrates the *talidya*, also whatever one is fixed upon the head, every one I have driven out.'²

5. 'We know, O *jāyānya*, thy origin, whence thou didst spring; how canst thou strike here, in whose house we offer oblations?'

The fourth verse begins: 'The *jāyānya*, furnished with wings, flies, he settles down upon man'; the second half of the stanza reads: *tād akṣitasya bheṣajām ubhāyoh sukṣatasya ca*. The Petersburg lexicons, and Whitney in the Index, read *akṣitasya* without emending; the former translate the word by 'unverletzt,' which yields no clear meaning, when applied to the passage: 'this is the

¹ Presented to the American Oriental Society at its meeting, October, 1887.

² For the explanation of *talidya* and *nir āstam* of the MSS of the vulgate see the next number of this series.

remedy for him who is not injured (?) and also for him who is injured.' Both Zimmer and Ludwig recognize the antithetical character of *d-kṣitasya* and *sū-kṣatasya*, and they emend each in a different direction: Ludwig reads *sūkṣitasya* to correspond to *dkṣitasya*, Zimmer *dkṣatasya* to correspond to *sūkṣatasya*. Ludwig then translates: 'das ist das mittel gegen den nicht festsitzenden, und auch gegen den festsitzenden.' Zimmer finds support for his reading *ākṣatasya*, and at the same time for his theory that the charm is directed against a kind of consumption, in the word *kṣata*, which is reported by Wise in his 'Commentary on the Hindu system of medicine,' p. 321, to have the special value of 'rupture, or ulcer of the respiratory organs.' Zimmer translates accordingly: 'hier habe ich ein heilmittel für den menschen, der den *kṣata* noch nicht hat und den, der schwer an ihm erkrankt ist.'

The ritual offers us a suggestion which points in a very different direction. In the Kāuṣika-sūtra 31. 11, and in Dārila's comment to Kāuṣ. 32. 11, 13, we find mention of a disease called *akṣata*. The phrase *akṣatabhāiṣajyam*, which Dārila employs, can have but one value, that of 'remedy for *akṣata*.' Moreover, the passage 32. 11 fg., which is entitled by Dārila *akṣatabhāiṣajyam*, describes the ritual connected with the charm under discussion. We are left, however, to find the real character of the disease by implication from the practices reported in the ritual. The clearest passage is Kāuṣ. 31. 11 fg.:

11. *idam id vā ity akṣatam mūtrapphenenā 'bhyudyā.*

Dārila: *mānuṣamūtrapphenena aruṇḍuṇ (?) kledayati* 'while reciting the hymn AV. vi. 57 he moistens the *akṣata* with the urine of a human being.'

12. *prakṣipati.* Dārila: *tato mūtram prakṣipati pāṇinā* 'he throws the urine with his hand (upon the *akṣata*).'

13. *dantarajasā 'vadegdhi.* Dārila: *dantamalinā 'līmpaty akṣatam* 'he smears the *akṣata* with the scourings from teeth.'

Much less simple and clear is the ritual connected with the *jāyānya*-charm, Kāuṣ. 32. 11 fg.:

11. *yah kikasā iti piṣilavīṇātantrim badhnāti.* Dārila: *piṣīla-vīṇā tasyās tantrim badhnāti, akṣatabhāiṣajyam.*

12. *tantryā kṣitikām.* Dārila: *tasyā (Cod. tarasyā) vīṇāyāḥ kṣitikāntayāi 'va tantryā badhnāti kṣitikārabhasyopari trṇaḍamkha-* (! for *-khaṇḍa-*?) *rohyādanārthaḥ (?)*.

13. *vīṇāavadhrīm svayammlānaḥ triḥ samasya.* Dārila: *badhnāti, akṣatabhāiṣajyam.*

The practice described in Kāuṣ. 31. 11 fg. is clear in one regard : it refers to some external trouble ; and we are certainly not too bold if we allow the obvious etymology of *akṣata* 'not cut, not wounded,' to guide us. The assumption that *akṣata* means 'a tumor, boil,' or the like, not caused by a weapon, seems almost unavoidable as far as the ritual is concerned.¹

The same result, in a less severely technical form, must be applied to the passage of the AV. under discussion. It is to be translated as follows, after emending *akṣitasya* to *akṣatasya* :

'Here is a remedy both for (boils or sores) not caused by cutting, as well as for wounds sharply cut.' And there seems to be no ground to doubt the intelligence of the Sūtra, when it states that the hymn was directed against such a disease as tumors. We are thus led to identify *jāyānya* with *akṣata*, or at least we are justified in believing that the *jāyānya* refers to some external skin disease.

Ludwig's interpretation of the *jāyānya*-charm, as being directed against an obnoxious insect of that name, evidently rests upon two grounds. First, the statement in the fourth verse: *pakṣī jāyānyaḥ patati sā ā viçati pūruṣam*, which he translates 'der vogel jāyānya fliegt, und komt in den menschen hinein.'

The sentence has been translated above more literally, 'the *jāyānya*, furnished with wings, flies, he settles down upon man'; and it is evident that a disease which manifests itself externally may easily have been conceived as having flown on to the body. It will appear below that similar expressions have given rise to what I cannot but regard as an erroneous explanation of the *apacit*-hymns.

An absolutely certain case in which disease, not insects, is conceived as flying forth when it leaves the body, is contained in RV. x. 97. 13 : *sākm̐ yakṣma prā pata cāṣeṇa kikiḍvinā sākm̐ vātasya dhr̥ājyā* 'O *yakṣma*, fly forth, fly with the blue jay, fly with the current of the wind'; cf. KZ. xiii. 70.

Secondly, the first part of the hymn is actually devoted to a charm against the *apacit*, which Ludwig, together with all other interpreters, also believes to refer to noxious insects. This brings us to the second part of our enquiry.

¹ This explanation was advanced by the author in the P. A. O. S. for Oct. 1887 (Journal, vol. xiii. p. ccxvi), before he had access to the paddhati of Keçava. The latter says at Kāuṣ. 31. 11: *akṣitavraṇabhāiṣajyam ucyate . . . yasya vraṇasya mukhaṁ nā 'sti, akṣataduṣṭavraṇe bhāiṣajyam*. See also Keç. at 31. 15; 32. 11 fg.

The AV. contains three charms against *apacit*: vi. 83; vii. 74. 1, 2; and vii. 76. 1, 2, the first part of the hymn just discussed. Aside from these passages, the word *apacit* is referred to incidentally in vi. 25; it does not occur in any other Samhitā in this form. The two Petersburg lexicons, Kuhn in KZ. xiii. 155, Ludwig in Rig-Veda iii. 342, 500, Zimmer in Altindisches Leben 54, 97, and Florenz in Bezzenberger's Beiträge xii. 280, regard the *apacit* as a certain noxious insect. The internal evidence of the hymns, which seems at first sight to make for such an interpretation, is as follows. In vi. 83 the *apacit* are called upon to fly away: vi. 83. 1, *apacitāḥ prā patataḥ suparṇo vasatēr iva*, 'fly away, O ye *apacit*, as a bird from its nest'; vi. 83. 2, *asūtikā rāmāyany āpacit prā patiṣyati glāur itāḥ prā patiṣyati*, 'the *apacit*, the daughter of the black one, without bearing offspring, shall fly away; the *glāu* (Pet. Lexicons and Zimmer, 'the boil'; Ludwig, 'the owl') shall fly away.' It is to be noted that these passages regard *apacit* from a point of view converse to that from which *jāyānya* is viewed in vii. 76. 4: 'the *jāyānya*, winged, flies, he settles down upon man.' The *jāyānya* is depicted in the act of coming on before the exorcism has been performed; the *apacit*, as going away after the potent influences have been set to work. Ludwig consistently regards one and the other as referring to insects; Zimmer sees insects in the *apacit*, consumption in the *jāyānya*.

Aside from these passages, there is but one phrase, not at all free from obscurity, in vi. 25, which can be employed to support this view of the *apacit*:

1. *Pāñca ca yāḥ pañcāṣṭac ca saṁyānti mānyā abhi, itās tāḥ sārva naṣyantu vākā āpacitām iva.*
2. *Sapta ca yāḥ saptaṭiṣ ca saṁyānti grāṭvyā abhi, itās tāḥ, etc.*
3. *Nāva ca yā navatiṣ ca saṁyānti skāndhyā abhi, itās tāḥ, etc.*

'The five and fifty which assemble upon the back of the head, let them pass away from here *vākā āpacitām iva*.'

Kuhn, in KZ. xiii. 130, translates: 'wie die schwärme der apacits.' The Petersburg lexicons, and Florenz ibid. translate: 'as the buzzing of the apacits,' a translation supported only by the supposed etymology of the word (root *vac*), aside from the preconceived notion that the *apacit* are insects. The stem *vākā* occurs nowhere else in the meaning 'buzzing'; it means 'formula, recitation,' and the like.

Against this feeble testimony the remaining context of the hymns themselves protests most emphatically. I claim for *apacit*

the meaning of 'sore, pustule, boil,' or the like. AV. vii. 76. 1, 2 is to be translated somewhat as follows:

1. 'The *apacit*, which are more evil than the evil ones (i. e. the most virulent), those which are drier than the *sehu* (an obscure designation for a part of the human body, mentioned in the *Kāthakasamhitā* 34. 12 along with the spleen, *sehuṣ ca plihā ca*: Ludwig translates it by 'harz'), those which are moister than salt, these fall off more easily than the easily falling one (i. e. fall off most easily; read perhaps, in accordance with the demands of the metre, *ā susrāsaḥ susrastarāḥ*?).

2. 'The *apacit* which are upon the neck, and those which are upon the breast, and those which are upon the *viḥāman* (Ludwig, 'knöchel'; Pet. Lex., 'members of the body which are in pairs'), fall off by themselves.'

The implication in both verses is that the *apacit* will fall off easily owing to the potency of the charm. Surely there can be no insects implied; difficult as it may be to imagine that there are insects which are drier than the *sehu* and moister than salt, the applicability of such adjectives to sores or boils is very palpable. The subdivision of flying insects into such as belong to the neck, to the breast, etc., is also extremely doubtful, but most natural in the case of different phases of some skin-disease.

AV. vii. 74. 1, 2 may be translated as follows:

1. 'We have heard it said that the mother of the black *apacit* is red; with the root found by the divine sage do I strike all these.

2. 'I strike the foremost one of them, and I strike also the middlemost one of them; this hindmost one I cut off like (i. e. as easily as) a bunch of hair.'

And AV. vi. 83:

1. 'Fly away, O ye *apacit*, as a bird from the nest; may the sun effect a remedy; may the moon shine you away.

2. 'One is variegated, one is white, one is black, and two are red; I have caught the names of all of them. Go away, ye slayers of men.

3. 'The *apacit*, the daughter of the black one, without bearing offspring, will fly away; the boil will fly away, the *galunta* (swelling?)¹ will perish.'

¹ Wise, p. 311, has, "*Gilin*. The swelling in this disease is like the swelling of a plum, not painful, but hard; and is produced by diseased phlegm, and blood." Or is this rather *gilāyu* 'a hard boil in the throat'? see Pet. Lex. sub voce.

Here the manifestation of a certain kind of insect in so many different colors is improbable; at the best it would be necessary to see in the name *apacit* a very generic term for insects. On the other hand, the emphatic mention of different colors—black, red, white, variegated—is a likely product of even superficial observation in the case of skin-diseases, and is paralleled by i. 23, a charm directed against *kilāsa*, leprosy or the like:

1. 'By night thou didst grow, O plant, thou sable one, dark one, black one; do thou, who art full of color, stain the leprous, gray spot?

2. 'Drive away from here what is leprous and gray, and also what is variegated; may your own color settle down upon you, and cause the white spots to fly away.'

In the ritual to i. 23 and 24 (Kāuṣ. 26. 22 fg.), after dung has been rubbed upon the discolored spot until it becomes red, the sores are cut off: 22. *naktaṁjātā suparṇo jāta iti mantroktāṁ* (Dārila: *ṣvitraṁ*, Cod. *svitraṁ*) *ṣakṛd ā lohitaṁ* (Dār. *yāval lohitaṁ ṣvitrasthānam* [Cod. *svitra-*] *āgataṁ*) *praghṛṣyā* "limpati. 23. *palitāny āchidya*. With this last phrase we may compare directly the pāda *ā chinadmi stūkām iva* in the *apacit*-hymn (vii. 74. 2^a).

We are not favored by the ritualistic writings of the AV. with a distinct explanation of the term *apacit*.¹ But an unbiased application of the statement of the sūtra will not fail to corroborate the interpretation which is here advanced. Kāuṣ. 31. 16 fg. rubricates two of the *apacit*-hymns: 16. *apacita ā susrasa ā kiṁstyādāni* 'with the two hymns vi. 83 and vii. 76 he applies the performances which begin with the use of the shell.' Kāuṣ. 30. 16 tells what these performances are: *kiṁstyā-ṣvajāmbilo-dakarakṣikā-maṣakādibhyāṁ (!) daṇṣayati*. 'He rubs (the place) with (moisture from a) shell (Dārila: *kiṁstyāḥ ṣaṅkhaḥ*, . . . *kiṁstyenā* "lepanaṁ), smears it with the saliva of a dog, then subjects it to the bite of leeches, gnats, etc. (? Dārila: *udakarakṣikā jalūkādighṛhakoḷikā*). Kāuṣ. 31. 17 continues: *lohitalavaṇaṁ saṁkṣudya 'bhiniṣṭhivati*. Dārila: *sāindhavalavaṇaṁ cūrṇikṛtyā 'paciti kṛtvā tam abhimukhe niṣṭhivet*. 'Having ground up rock-salt, having placed it upon the *apacit*, he spits against that (salt).'

The entire treatment seems to be in accordance with modern ideas of therapeutics. The boil is softened by mucous applica-

¹ Keçava's paddhati does explain the term very directly by *gaṇḍamālā*; see 31. 16 fg.; 32. 8 fg.

tions, then leeches are applied, after which a sort of poultice of ground rock-salt, rendered soft and pulpy by saliva, is placed upon the opening, for astringent purposes.

The ritual which the Sūtras present for vii. 74 is less pointed, but certainly contains nothing which militates against our view. The passage is Kāuṣ. 32. 8 fg.: 8. *apacitām iti vāiṇavena dārbyhyuṣeṇa* (var. -*uṣeṇa*) *kṛṣṇorṇājyena kālabundāi stukāgrāir iti mantroktam*. Dārila: *dhanuṣadorbhyuṣaṇa* (! for *dhanuṣā dārbyhyuṣeṇa* ?) *darbhavikārā darbhiraṅguḥ . . . kṛṣṇorṇā jyā yasya tasya tat . . . tena dhanuṣā kālabundāir bundā iṣavaḥ tāiḥ kṛṣṇavarṇāiḥ stukāgrāiḥ, ūrṇāstukāgrāi stukā jaṭo 'cyate tāir mantroktam vidhyati, apacitam ity arthaḥ*.

9. *caturthyā 'bhinidhāyā 'bhividhyati*.

10. *jyāstukājvālena*. Dārila: *jyāyā stukayā 'vajvālaḥ . . . tena avasiṅcati apacitam*.

Here the practice is rather symbolical than therapeutical. With black arrows, which have flakes of wool tied to their points (cf. vii. 74. 2^a: *chinadmi stukām iva*) and which are shot from a bow made of reed, furnished with a *dārbyhyuṣa* (? *darbhiraṅguḥ*) and with a bowstring made of black wool, he strikes the *apacit* (cf. vii. 74. 2: *vidhyāmy āsām prathamām*, etc.). With the fourth (verse of the hymn ?), having laid on (an arrow ?), he hits against the *apacit*. Finally he washes it off with a lotion produced by heating the bowstring and dipping it into water, which is thus made warm; cf. Kāuṣ. 27. 29 and 33.

In support of this explanation I am fortunately able to bring the authority of the medical Āśtras, which seems to have escaped the eyes of the earlier interpreters of *apacit*. Wise, in his digest of Hindu medicine—a work whose value would be increased manifold if it were provided with an index of its countless names of diseases, plants, and remedies—has a most significant passage bearing upon this point on p. 315:

“Scrofulous swellings (*Gandamālā*).

“When many small tumors like plums appear in the axilla, neck, back, and groins (!), they are produced by diseased fat and phlegm. They suppurate slowly, and continue to appear and suppurate for a long period, when it is called *Apachi* (!).”

Some of the features of the treatment are worthy of notice for their coincidence with the practice of the sūtras:

“Different *fomentations* . . . and *poultices* are applied, and

when they (i. e. the tumors) suppurate, open, and discharge the matter, wash the wound with a decoction of *bilwa*, etc. . . . A poultice made of *tila*, and the leaves of the castor-oil tree *mixed with salt*, and applied to the part (!) . . . When the disease is produced by bile, *apply leeches*."

After this exposition of the nature of the disease, we need hardly beg indulgence for the following etymology. Kuhn, KZ. xiii. 155, explains the word as 'die abmagernden (sc. insecten).' The first value of root *ci* with *apa* in the Pet. Lex. is 'ablesen,' 'pick off.' The disease seems to be viewed as 'an act of scaling or paring off' the foreign excrescences on the body. We may compare semasiologically Lat. *scabies*, *scabere*, Germ. *die schabe*, *schaben*, Engl. *scab*.

At VS. xii. 97 we find mention of the disease *upacit* in juxtaposition with *balāsa*, *ārṣas*, etc. I make no doubt that this is the same disease with its name altered by a popular etymology, which is probably felt correctly by Mahidhara, when he glosses thus : *upacinvarianti śariraṁ vardhayanti* 'ty *upacitaḥ* '(they are called) *upacit*, because they cover over the body and cause it to swell.'

Returning now to the hymn AV. vi. 25, in which the *apacit* are mentioned incidentally, we find that the translators have failed to define its purpose sufficiently. Kuhn, KZ. xiii. 128, treats the hymn under the head of 'Sieben und siebzigerlei krankheit'; he compares it with Germanic formulas directed against fever and other diseases, which are often described as being of seventy-seven varieties. Florenz, in Bezz. Beiträge xii. 281, does not feel quite certain that the charm is directed against disease at all, but thinks it possible that some febrile disease, accompanied by eruptions, is in question. There is, however, no indication, either in the hymn or in its ritual, of the presence of fever in connection with the disease. The hymn simply states that the fifty-five which are upon the back of the head, and the seventy-seven which are upon the neck, and the ninety-nine which are upon the shoulders, shall pass away. The ritual is clearly directed against a disease similar to the *apacit*, a kind of boil or tumor. Kāuṣ. 30. 14 fg. is as follows :

14. *pañca ca yā iti pañca pañcāṣṭalam paraṣuparnān kāṣṭhāir ādipayati*. 'With AV. vi. 25 he kindles by means of pieces of wood fifty-five *palāṣa*-leaves, which have the form of an axe.

15. *kapāle praṣṭam* (Dār. *parṇarasam*) *kāṣṭhenā* "limpati. 'The sap of the leaves which has boiled forth from the leaves he smears upon the tumor.'

16. Continues with the same process which figures prominently in the treatment of the *apacit*, the smearing with the fluid from a shell, etc., as described above.

Neither the sūtras nor Dārila, however, report anything directly about the symptoms or the name of the disease.¹ I believe, however, that a part of the deficiency can be supplied from the Ćāstras. Wise, *ibid.* p. 316, reads as follows:

“Tumors of the neck (*Manskunder*).

“Is a variety of the Gandamālā or scrofulous swellings. They are hard and large, and when they suppurate they should be opened. After which the cavity is to be cleaned with astringent washes.”

The suggestion that ‘*manskunder*’ veils the words *mānyā* and *skāndhyā* contained in this hymn will scarcely fail to gain assent. It would seem perhaps too that we must supply with the words *mānyā*, *grāivvyā*, *skāndhyā* some word having the meaning of ‘tumor’ or the like, not ‘sinews’ or ‘muscles,’ as the previous translations have done. To such a construction points also the statement of the Anukramaṇī, *pañca ca yā iti mantroktamanyā-vināṣanadevatyam*.

The word *vākā* in the refrain, *vākā apacitām iva*, is translated by Kuhn as ‘swarms (of *apacit*)’; by the Pet. Lexicons and Florenz, as ‘buzzing.’ With the change of attitude towards the hymn which is here recommended, neither of these translations is acceptable. As it seems impossible to retain the word, we may perhaps resort to an emendation based upon the well-known confusion in the MSS of *v* and *p*.² we read *pākā apacitām iva* ‘may they (the tumors) pass away like the pustules of the *apacit*.’ The implication would then be that the tumors in question are ‘hard and large’ (Wise, *ibid.*), and that the *apacit* are more easily brought to the point of breaking open.

II.

On the ὅπ. λεγ. talīdyā, AV. vii. 76. 3.³

In the preceding article we endeavored to explain AV. vii. 76; in the third stanza of the hymn certain words were left undiscussed. To these we now return.

¹ Keçava, however, says outright: *atha gaṇḍamālābhāṣajyam ucyate* (30. 14).

² Cf. *upolava* and *upolapa*, Kāuçika-sūtra, introduction, p. xlviii.

³ Presented to the A. O. S. at its meeting, October, 1890.

yāh kikasāḥ praçṛṇāti talīḍyām avatiṣṭhati
nir āstam sārvaṁ jāyānyaṁ yāh kāsca kakūdi çritāḥ.

As *jāyānya* is masculine, *sārvaṁ jāyānyaṁ* are accusatives, and Whitney's hesitating emendation to *nirastam* 'has been expelled,' is unacceptable. See Index Verborum to the AV. p. 43*. I emend to *nir āstham*, first person singular of the aorist of that root¹ *asth* whose existence Pischel has recently established in the Göttinger Gelehrte Anzeigen of June 20, 1890, Nr. 13, p. 530 fg.; *nir āstham . . . jāyānyaṁ*, 'I have driven out the *jāyānya*,' is a perfect pendant to *vy āsthan* (*vi āsthat*) *mṛdhaḥ*, 'he has driven apart the enemy,' AV. xiii. 1. 5, and *mṛdha evā vy āsthata*, 'the enemy he has driven apart,' MS. iii. 1. 4 (5. 2). Cf. also Ludwig, Der Rig-Veda iii, p. 500. We may now translate: 'I have driven out every sore which causes to crumble the bones of the spine (so according to Böhtlingk's lexicon: *kikasā* 2, 'Wirbelsäule'), also that which goes down to the *talīḍyā*, also whatever one is fixed upon the head.'

No one has hitherto ventured to translate the word *talīḍyā*: see Pet. Lex. and Bö. Lex. *sub voce*, and Ludwig, Der Rig-Veda iii. p. 500. If we consider that *kikasāḥ* represents the trunk (middle) of the afflicted body and *kakūdi* the head (top), it is *a priori* probable that *talīḍyā* represents the bottom of the body. The parallelism between *talīḍyām avatiṣṭhati* and *kakūdi çritāḥ* is that which prevails in very many familiar expressions and proverbs which aim to emphasize the fact that the *entire* human body is meant: 'from head to foot'; 'vom scheitel bis zu den zehen'; *ab imis unguibus usque ad verticem summum* (Cic. p. Rosc. Com. 7. 12); *talos a vertice ad imos* (Hor. Ep. ii. 2. 4); *ἐκ κεφαλῆς εἴλυτο διαμπερές ἐς πόδας ἄκρους* (Hom. Il. 16. 640); *ἐκ τῶν ποδῶν ἐς τὴν κεφαλὴν σοι πάντ' ἐρῶ* (Aristoph. Plutus 650), etc.

The Petersburg Lexicon cites the word *talahrdaya*, 'die mitte der fusssohle,' from Hemacandra's Abhidhānacintāmaṇi. Böhtlingk, in his minor lexicon, stars the word to indicate that it cannot be quoted from the literature. The word, however, must occur in the medical çāstras, since it is quoted by Wise, Hindu System of Medicine, p. 70. It appears there as one of the *marmāṇi*, the vital parts of the body, and is described as being the part of the sole 'under and behind the fourth and fifth toe.' This refinement of the çāstra may be quietly set aside; but we

¹ Or perhaps better stem? Cf. the Greek formations in θ : $\nu\eta$ - $\theta\omega$, $\acute{\epsilon}$ - $\nu\eta$ - $\theta\eta$, etc.

may consider it as certain that the sole of the foot, or some part of it, was called in classical Sanscrit *talahṛdaya*. With this Vedic *talīḍyā* is perhaps identical, and, if so, it is likely that *talahṛdaya* is the product of the former by popular etymology. Hence too may come the specialization of the meaning which the ṣāstra attaches to the word (*tala + hṛdaya*). Whether *talīḍyā* independently of its possible offspring, *talahṛdaya*, is to be connected with *tala*, 'sole of the foot' (*pāda-tala*), Lat. *talus*, need not be decided in this connection. And if, as is by no means impossible, *talīḍyā* and *talahṛdaya* are of independent origin, I should nevertheless adhere to the translation of the former by 'sole of the foot.'

III.

On the so-called fire-ordeal hymn, Atharva-Veda ii. 12.¹

This hymn has been invested in the past with quite unusual interest, because it has been translated no less than five times, aside from many chance references to it, and because it has been considered very generally as an incantation accompanying a fire ordeal, pronounced by the person undergoing the ordeal against his accusers. It was, moreover, thus rendered prominent as containing the earliest intimation of the existence of ordeals in general, and furthermore the only distinct allusion to the ordeals in the Vedic Samhitās.

So far as the existence in the Vedic period of the fire ordeal, in a germinal form at least, is concerned, we have the distinct report of the Pāṇcaviṅśa-brāhmaṇa (xiv. 6. 6). Two Brahmins of the race of Kaṇva, Vatsa and Medāhtithi by name, are disputing, and in the course of the dispute Medhātithi accuses Vatsa of not being a Brahman, his mother having been a Īndra-woman. Vatsa proposes an ordeal of fire to decide which one of them be the one more versed in brahmanical knowledge. Vatsa entered the fire singing the *Vātsa sāmān*, i. e. a sāmān-song of his own composition, and not a hair on his head was burned (*stasya na loma canāu "ṣat*). This, and a passage in the Chāndogya-Upaniṣad (6. 16) in which the guilt or innocence of a thief is determined by letting him carry in his hands a red-hot axe, are genuine Vedic (in the wider sense) instances of the existence of ordeals in general, and fire ordeals in particular. The later law books, furthermore, are quite explicit

¹ Presented to the A. O. S. at its meeting, October, 1887.

in their treatment of various other ordeals—they recognize nine altogether—such as licking a red-hot ploughshare, getting a metal coin from a kettle of hot melted butter, immersion into water, administering of poison, etc.

Standing upon such ground, the supposition that a Vedic hymn might be found which accompanied this religious and judicial act was very natural. It was accordingly made for this hymn, first by Emil Schlagintweit in an address before the Royal Bavarian Academy on the occasion of the 170th anniversary of its foundation, in March, 1866, entitled 'Die Gottesurtheile der Indier.' In 1873 Albrecht Weber translated the hymn a second time in his *Indische Studien*, xiii. p. 164 fg., supporting in all essentials Schlagintweit's view. Later, Zimmer, *Altindisches Leben*, p. 184, and Ludwig, *Rig-Veda* iii. p. 445, also gave in their adhesion to this interpretation. Still more recently Kaegi in his excellent treatise entitled *Alter und Herkunft des germanischen Gottesurtheils* (*Festschrift zur Begrüssung der xxxix. Versammlung deutscher Philologen und Schulmänner in Zürich*; September, 1887), p. 51, has characterized the eighth verse of the same hymn as an utterance spoken over one about to pass through a fire-ordeal. Against this authority there has been but one dissenting voice. J. Grill, a disciple of Roth, has translated the hymn in his 'Hundert Lieder des Atharva-Veda,' p. 16 (cf. now also the second edition, pp. 47-87), and cautiously places it, along with a number of other hymns, under the heading 'Feinde'; i. e. he supposes it to be directed against enemies. In his notes he expresses himself as not altogether convinced that the view of his predecessors is incorrect, but he cites an oral statement of Prof. Roth to the effect that he finds himself unable to detect anything pertaining to a fire-ordeal in the hymn.

I believe that the character of this hymn can be settled definitely by considering its treatment in the *Kāuṣika*, which a literal unprejudiced translation of the hymn itself will exhibit as perfectly intelligent; in all probability the ritual application and the diaskeuasis, which united the somewhat variegated materials of which the hymn consists, sprung up at the same time and as the result of the same ideas and needs. It is a fierce imprecation against an enemy who is thwarting some pious work with unholy practices. Accordingly it is treated in the sixth book of that treatise, which professes in its opening *sūtra* that it is devoted to *abhicāra*, witchcraft and incantation. In such practices our hymn

must have held a very prominent position, as it has a special and very significant name, which is the privilege of only a few favored and commonly employed hymns. It is called (Kāuṣ. 47. 12) *bharadvājapavraska* 'the hewer or cleaver of Bharadvāja' (who is the author; cf. ii. 12. 3). The passage in question is a paribhāṣā-sūtra introductory to the sixth book, and reads as follows: *bharadvājapavraskenā'ṅgirasam daṇḍam vṛṣcati*. Dārila glosses: *dyāvāpṛthivī urv antarikṣam iti sūktam bharadvāja(pra)vaskam bharadvājasampratyayārtham*. A literal translation of the sūtra is: 'With the cleaver of Bharadvāja (i. e. with the hymn AV. ii. 12) he cuts a staff for practices pertaining to witchcraft.' The real value of the passage is as follows: 'When in the course of rites described in the following book (the sixth, devoted to *abhi-cāra*) a staff for witchcraft¹ is needed, then this staff is to be cut with the hymn called the 'cleaver of Bharadvāja,' i. e. ii. 12. Cf. especially verse 2d: *vṛṣcāmi tam kuliçene'va vṛkṣam yó asmākam mḍna idāṁ hindsti* 'I cut him who interferes with this our plan, as one cuts a tree with an axe.' A staff so procured is then employed variously in Kāuṣ. 47. 14, 16, 18; 48. 22. In 47. 16 the function of this staff is sketched clearly as follows: *vajro'si sapatnahā tvayā'dya vṛtram sāksīya . . . iti daṇḍam ādatte*, the person about to practice with such a staff takes it up while reciting the verse: 'Thou art a thunderbolt, a slayer of rivals, with thee may I to-day overcome an enemy, etc.' In 47. 18 the staff is employed actively in connection with the dire imprecation AV. vi. 134: *ayam vajra iti bāhyato daṇḍam ūrdhvam avāgagran̄ tisṛbhīr anvrcaṁ nihanti*, reciting the hymn AV. vi. 134 ('May this thunderbolt satiate itself in *ṛtam*; may it overthrow the empire and destroy the life of this one. May it break necks and crush skulls, as the Lord of might [Indra] crushed [the neck and skull] of Vṛtra, etc.) he stands outside holding the staff high in the air, the point downward, and strikes it into (the ground) three times, once after each verse of the hymn.'

¹ My authority for translating *āṅgirasa* rather freely by 'pertaining to witchcraft' is Kāuṣ. 47. 2 (also a paribhāṣā-sūtra of the sixth book): *dakṣiṇataḥ saṁbhāram āharaty āṅgirasam* 'utensils for the practice of witchcraft are brought on from a southerly direction.' Dārila's gloss is: *ghoradravyāṇām āharaṇam vidhānāt*. Cf. also the three names of one of the five so-called *kalpas* of the Atharva-Veda: *āṅgirasa-kalpa*, *abhi-cāra-kalpa*, or *vidhāna-kalpa* (J. A. O. S. xi. 378). In the ritual of the Atharvan the word *āṅgirasa* generally means 'pertaining to witchcraft.' Cf. also Rīg-vidhāna iv. 6. 4.

Equally clear is the direct ritual application of the hymn. It is rubricated in Kāuṣ. 47. 25 fg.

25. *dyāvāpṛthivi urv iti paraṣupalāṣena dakṣinā dhāvataḥ padam vṛccati.*

Dār. *paraṣuḥ kuṭhāraḥ palāṣaṁ kuṭhāramukhaṁ dakṣināyām dīṣi dhāvataḥ dveṣyasya padam pādasthānaṁ chinatti.*

'One cuts the footprint of his enemy, as he runs in a southerly direction, with the blade of an axe, while reciting the hymn ii. 12.'

26. *anvak tris tiryak triḥ.*

Dār. *chedanavidhim āha : anupadarekhābhīḥ (Cod. anvupa-) . . . triḥ pṛthutvena tribhīḥ (!).*

'He cuts three (lines) along (the length of the footprint of the running enemy) and three (lines) across (the same).'

27. *akṣṇayā* (thus emended: two MSS *akṣṇayām*; five others *ayakṣṇayām*) *saṁsthāpya.*

Dār. *akṣṇaḥ koṇaḥ koṇe na samāpanaṁ koṇa dvitvā (! for koṇe chītvā ?) dvayo rekhayoḥ kriyā pratirekhaṁ (Cod. -reṣaṁ) sūktāvṛttiḥ, saṁsthāpye 'ti vacanaṁ prativraṣṣanagrahaṇam mā bhūt.*

Further on, sūtra 28 and 29 describe a method of testing the efficacy of this hostile practice :

28. *āvaskāt pāṇsūn¹ palāṣam (var. palāṣa) upanahya bhraṣṭre (var. bhraṣṭe) 'bhyasyati (var. nyasyati).*

Dār. *vṛccitā adanyāñcūn (! for vṛccitād anyapāṇsūn ?) gr̥hitvā badhakaparṇe baddhvā (Cod. vadhvā) bhraṣṭe (!) lokaprasiddhe kṣipati.*

'He ties other dust obtained from the cut footprint into a leaf of the palāṣa-tree, and throws it into a frying-pan.'

29. *sphoṭatsu śṛtaḥ.²*

Dār. *ṣabda aṅṣuṣu mr̥to dveṣya iti jñeyaṁ.*

'If the dust crackles (in the pan) then (the enemy) has been overthrown.'

The sūtra then proceeds to prescribe still more elaborate and potent charms for the purpose of bringing the enemy down. But these do not cast any additional light upon the hymn.

In considering the hymn itself the first verse may be left aside for the present, as it is peculiarly the one upon which the explana-

¹ This reading, suggested in the note at Kāuṣ. 47. 28, is rendered certain by Keçava's explanation : *tasmāc chedāt pāṇsūn ca gr̥hitvā . . .*

² So two MSS ; three *ṣṛtaḥ* ; one *śṛtaḥ* ; one *srutaḥ* ; one *smṛtaḥ*.

tion as a fire-ordeal has sprung up. The translation of the remaining verses is as follows:

2. 'Hear this, O ye revered gods! Let Bharadvāja sing praises to you for me. May he who injures this our plan be bound in fetters and joined to misfortune.'

Schlagintweit translates the *pāda yó asmākam māna idān hindsti* by 'der diesen (unsere) geist beschädigt (d. i. schwur bezweifelt),' a translation and exposition absolutely arbitrary. Weber: 'Wer diesen meinen sinn beschädigt, d. i. meinen schwur antastet, mein wort bezweifelt.' Ludwig: 'der diesen meinen sinn anklagt (verläumdet).'

3. 'Hear, O soma-drinking Indra, what with eager heart I clamor for. I cleave, as one cleaves a tree with an axe, him who injures this our plan.'

4. 'With the aid of thrice eighty sāmān-singers, with the aid of the Ādityas, Vasus, and Angirases—may the pious merit of the (departed) fathers aid us—do I seize this one with fateful grasp.'

Schlagintweit supplies 'firebrand' in the last *pāda*, and translates: 'nehme ich jenen (feuerbrand) an mich mit göttlicher inbrunst.' Weber, in still more direct adherence to the hypothesis of a fire-ordeal, supplies 'glühendes beil' with *amum*, and translates 'mit göttlicher gluth nehme ich diesen an mich.' Ludwig: 'jenen (den verläumder) erfasse ich mit der göttlichen glut.' Zimmer: 'halte ich jenen (? feuerbrand? axt) mit göttlichem griff.' Grill: 'mit göttlich mächtigem griff erfass ich diesen.'

5. 'Let heaven and earth look after me, may all gods assist me. O ye Angirases, O ye fathers delighting in soma, may he who does harm enter into misfortune.'

6. 'O ye Maruts, he who despises us, he who abuses the holy work that is being done (by us), may (our) zealous deeds be destructive for him, may the heavens burn the one hostile to holy acts.'

Then the poet takes the offensive; the metre changes. The passage is unmistakably employed in the sense claimed for the preceding verses by the diaskeuasts of the Atharvan, whatever the original purpose of its composition may have been.

7. 'I cut with my prayer your sevenfold breaths, your eightfold marrow; go to the seat of Yama, fitly prepared with Agni as guide.'

8. 'I set your footstep upon the kindled fire. May Agni surround your body, may your voice go to the spirits.'

Schlagintweit translates pādas 3 and 4, doing violence to the sense by supplying two conjunctions not in the text, '(entweder) soll das feuer in deinen leib einkehren, (oder) deine rede gehe zu leben.' The sense he imagines to be: 'If the word of the accuser is true, then he shall remain unharmed; if not, he shall be injured by fire.' Essentially in the same spirit are Weber's, Zimmer's, and Kaegi's renderings; while Ludwig, though he regards the hymn as a fire-ordeal, translates: 'Agni umhülle deinen leib, selbst die stimme geh.'

In Seven hymns of the Atharva-Veda, American Journal of Philology, Vol. vii. p. 476 (p. 11 of the reprint), I expressed the belief that the last two verses of this hymn are verses adapted for this imprecation from the funeral ritual. Grill had previously expressed the same view on p. 50 of the work cited above, and this view is supported by certain other instances quoted in my article, in which the secondary employment of verses belonging to the burial service may be assumed with some degree of certainty; cf. now No. 4 of this series.

The first verse is to be translated as follows: 'Heaven and earth and the broad mid-air, the goddess of the field and the wonderful far-stepping one (Viṣṇu),; the broad mid-air, guarded by the wind: may these be inflamed when I am inflamed (with fury).'

Schlagintweit: 'May these be burned here, if I am burned.' So also Weber, Ludwig, and Zimmer. Grill correctly: 'Die sollen glühen wenn mich Glut verzehret.' The appeal to heaven and earth and the misinterpreted fourth pāda are really the sole cause of the hypothesis of a fire-ordeal. The appeal to heaven and earth is in western minds strongly associated with asseverations of innocence. A similar construction of it for India is clearly unwarranted: at least this is certainly true so far as this hymn is concerned.

We must finally not ignore the negative evidence of the Kāuṣika so far as ordeals in general are concerned. Though the book is perhaps the most comprehensive encyclopaedia of the manners and customs of India which we possess, there appears in it, as far as I am aware, no instance of an ordeal. There is mention, however, of a *prāyaścitta*-ceremony, which is performed for a person over whom an accusation or evil reports are pending. The passage is Kāuṣ. 46. 1-3:

१. *utā 'mṛtāsuḥ cīvās ta ity abhyākhyālāya prayacchati. Dārila: pratiśiddhakarmakartṛtvenā 'bhiṣastaḥ abhyākhyātāḥ tasmāi man-*

thāudanāu (? Cod. *manthanāu*) *prāyacchati prāyaścittam* 'while reciting AV. v. 1. 7 and vii. 43. 1 (etc.) one gives (a stirred drink and a porridge?) to the person accused (of the performance of forbidden deed), as an expiatory act.'

2. *drughanaṣīro rajjvā badhnāti* 'one ties an amulet consisting of the head of an axe with a string (to the accused person).'

3. *pratirūpam palāṣāyolohahiranyānām*. Dārila : *drughanaṣīrahsadṛṣaḥ pālāṣaḥ* (!) *prasiddhaḥ, ayaḥ kṛṣṇaloham, tāmraṁ hiraṇyaḥ suvarṇam etebhyaḥ drughanaṣīra iva kṛtvā badhnāti, abhyākhyātaprāyaścittam* ' (that is) the image of an axe prepared out of palāṣa-wood, iron, copper or gold is tied to the accused, as an expiatory act.'

The entire performance seems to be undertaken for the purpose of reestablishing a soiled reputation. The amulet in the form of the head of an axe is perhaps intended to symbolize the act of cutting away or warding off the evil reports circulating about the person.

IV.

Women as Mourners in the Atharva-Veda.¹

In the Atharva-Veda xiv. 2. 59-62 we read as follows :

59. *yādī 'mé keṣīno jānā gṛhē te sam ānartīṣū rōdena kṛṇvantō 'ghām : agniṣ tvā tasmād ēnasaḥ savitā ca prā muṇcatām.*

60. *yādī 'yām duhitā tāva vikeṣy ārudad gṛhē rōdena kṛṇvaty āghām : agniṣ tvā, etc.*

61. *yāj jāmayo yād yuvatāyo gṛhē te sam ānartīṣū rōdena kṛṇvatir aghām : agniṣ tvā, etc.*

62. *yāt te prajāyām paṣūsu yād vā gṛhēsu niṣṭhitam aghakṛd-bhir aghām kṛtām : agniṣ tvā, etc.*

This group of mantras form part of the wedding stanzas of the AV. They have been translated by Weber, Ind. Stud. v. 214 ; Ludwig, Der Rig-Veda iii. 475 ; Zimmer, Altindisches Leben, p. 288-9. Ludwig's translation of the first three of these stanzas is as follows :

'Wenn hier langbehaarte leute bei deinem hause einen tanz aufgeführt haben, mit weinen böse vorbedeutung beabsichtigend (böses anstellend), soll Agni dich von dieser befleckung und Savitar befreien.' 59.

'Wenn hier deine tochter (sogar) mit zerstreutem haar beim

¹ Presented to the A. O. S. at its meeting, October, 1890.

haus geheult, mit weinen böse vorbedeutung verursachend, soll Agni dich, etc.' 60.

'Wenn verwandte (schwestern sogar) junge frauen einen tanz bei deinem hause aufgeführt haben, mit weinen böse vorbedeutung verursachend, soll Agni dich, etc.' 61.

It is extremely difficult to imagine the situation depicted in Ludwig's version. He has not added any commentary, and in the absence of it one cannot see what particular part of the wedding rites are supposed by the translator to be implied in the recitation of these verses. Weber regards the stanzas as connected with expiatory performances in the house of the father, after the departure of the bride, and translates:

'Dass diese Haargeschmückten Leut' in deinem Haus zusamm' getantz, Sünde tuend durch ihr Gejauchz,'— | Von diesem Uebel mög' Agni und Savitar freimachen dich.' 59.

'Dass diese deine Tochter dort im Hause weint' mit losem Haar, Sünde tuend durch ihr Gewein,'— | Von diesem Uebel, etc.' 60.

'Dass die Schwestern, dass die Jungfrau'n in deinem Haus zusamm' getantz, Sünde tuend durch ihr Gejauchz,'— | Von diesem Uebel, etc.' 61.

The most notable feature in his version is the double translation of the word *ródena*: this is rendered by 'Gejauchz' in vss. 59 and 61, and by 'Gwein' in 60. Weber does not support his translation of the word *ródena* by 'gejauchz'—the word and the root *rud* in general mean 'howling, wailing'—by any other passages. He simply remarks that *ródena* in 59 (and 61) could refer to 'tears,' but that this does not fit in with the word 'dance' in the same stanza. Undoubtedly the difficulty of the passage as well as its solution are to be looked for at just this point—the reconciliation of the words *ródena* and *sam ánaritṣus*. Zimmer's translation agrees in all essentials with that of Weber: he also adopts the translation 'Gejauchz' in vss. 59 and 61, although his own doubts manifest themselves in a mark of interrogation after it. We may sum up Weber's and Zimmer's versions by stating that they regard 59 and 61 as *prāyaścitta*-stanzas for boisterous merriment at the wedding, while 60 is by them viewed as a stanza uttered in expiation of the wailing of the bride as she leaves the paternal house.

Not so the sūtra. At Kāuṣ. 79. 30 stanza 59 is rubricated along with the pratika of that most perplexing verse AV. xiv. 1.

46=RV. x. 40. 6, *jīvaṁ rudanti*. This latter is employed at Çāṅkh. Gr. i. 15. 2 and at Āçv. Gr. i. 8. 4. In both the stanza is recited by the bridegroom as he leaves with his newly married bride the house of her parents: *jīvaṁ rudanti 'ti prarudantyām* (Çāṅkh.); *jīvaṁ rudanti 'ti rudatyam* (Āçv.). 'If she cries, let him recite the verse which begins with the words *jīvaṁ rudanti*.' The passage Kāuç. 79. 30 reads *jīvaṁ rudanti yadī 'me keçina iti juhōti*. 'With the stanzas whose pratikas are *jīvam rudanti* (xiv. 1. 46) and *yadī 'me keçinaḥ* (xiv. 2. 59) he pours an oblation of ghee (cf. Kāuç. 7. 3). Keçava's commentary plainly interprets the passage in accordance with the other sūtras: . . . *nīyamānāyām pīlrgṛhe yadī rodanam bhavati tadā idaṁ prāyaścittam . . . jīvaṁ rudanti 'ty ekayā yadī 'me keçina iti catasṛbhir etābhir ājyaṁ juhōti . . . rudana (!) -prāyaścittam samāptam*. 'When the bride is led away, if wailing arises in the paternal house (of the bride), then this expiatory performance takes place. He pours an oblation of ghee, uttering the verse beginning with *jīvaṁ rudanti* (xiv. 1. 46), and the four verses beginning with *yadī 'me keçinaḥ* (xiv. 2. 59-62). Keçava's explicit statement that the four verses 59-62 are employed together in this *prāyaścittam* is well worth noting; he is quite right, for nowhere else in the sūtra is there any mention of any other use of the three verses following 59. The next stanza rubricated in the Kāuçika is 63. See Kāuçika-sūtra, index D, p. 410, column 1.

If we cling to the indications of the sūtra, it becomes clear that there is in these mantras no allusion to wedding festivities and merry-making of any sort, as is assumed by Weber and Zimmer. We may also safely assume that their sense in the eyes of the redactors of the Atharvan was just the same as that in which the Kāuçika employs them. But it does not follow that this was their primary value. The Atharvan often adapts for its immediate practical uses mantras which originally were constructed for a purpose altogether foreign to that in hand. We have dwelt upon this point especially in Seven Hymns of the Atharva-Veda, American Journal of Philology, vii, pp. 466 and 467 (pp. 1 and 11 of the reprint); the mantras in question represent a conspicuous instance of secondary adaptation to the purpose indicated by their ritual application.

Where shall we look for the situation originally depicted in these stanzas? Evidently we must seek an occasion at which wailing and dancing went together. This occasion is afforded by

certain funeral practices recorded in the AV. and one or two sūtras. The verses which allude to them seem to have been generally misunderstood. AV. 12. 5. 48 states this quite clearly:

kṣiprāṁ vāi tāsyā "dāhanam pāri nr̥tyanti keçinīḥ :
āghnānāḥ pāṇinó 'rasi kurvāṇāḥ pāpām āilabām.

This is a threat against the oppressor of Brahmins: 'Promptly do the women with their hair unloosened dance about his funeral pyre, beating their breasts with their hands and making an evil wailing.'¹ Every feature of the verse plays a part in the funeral ceremonies: 1. the funeral pyre; 2. the dance of women about the same; 3. the unloosened hair of the dancers; 4. the beating of the breasts of the women; 5. the wailing of the women. AV. xix. 32. 2 reads:

nā 'sya keçān prā vapanti nō 'rasi tāḍam ā ghnate :
yāsmā achinnaparṇēna darbheṇa çārma yachati.

Zimmer, Altindisches Leben, p. 70, translates this verse quite erroneously as follows: 'wem dies gras schutz gewährt, dem raufen die leute die haare nicht aus, noch schlagen sie ihn auf die brust.' In fact the stanza contains the promise that he who uses *darbha*-grass shall not die and be buried: 'They do not cut his hair,' they do not beat their breasts for him whom (the priest) protects with *darbha*-grass whose leaves are uncut.' Here we have 6. an additional feature of the funeral ceremonies: the cutting of the hair of the corpse, in conjunction with 4. the beating of breasts. AV. viii. 1. 19 introduces features 3 and 5 again, palpably in allusion to funeral rites:

ut tvā mr̥tyór apīparam sām dhamantu vayodhāsaḥ :
mā tvā vyastakeçyò mā tvā 'gharúdo rudan.

'I have passed you over death . . . , may the women with disheveled hair not wail over you, may the women who bewail misfortune (or who wail ominously) not wail over you.' Similarly AV. xi. 2. 11: *paró yantv agharúdo vikeçyāḥ*,² 'may the females who wail ominously, they with disheveled hair, go away from

¹ Similarly the oppressor of Brahmins is threatened with a suggestion of his own funeral rites at AV. v. 19. 12 (cf. also xii. 5. 15). See P. A. O. S. for October 1889, Journal, Vol. xiv, p. clv, and below, p. 355.

² Cf. Āçv. Çr. vi. 10. 2: . . . *pretālanīkārān kurvanti keçaṃmaçrulomanakhāni vāpāyanti.* Also Āçv. Gr. iv. 1. 16.

³ Grill, Hundert Lieder des AV.² p. 90, seems to put *agharúdo vikeçyāḥ* into agreement with *kroçṭāraḥ*, in spite of the difference in gender.

us,' *i. e.* 'may we not die.' Finally, AV. xi. 9. 14 presents features 3, 4 and 5, possibly also feature 2, if we admit the parallelism of *sam dhāv* with *sam nart* in xiv. 2. 59 fg. and *pari nart* in xii. 5. 48:

pratighnānāḥ sām dhāvantaḥ 'raḥ paṭāurāv' āghnānāḥ :
aghāriṇīr vikeṣyò rudatyāḥ pūruṣe haté radité arbude tāva.

'Let those who beat against themselves run together striking their breasts and thighs, unanointed, with disheveled hair, wailing when a man has been slain, bitten by you, O Arbudi.' Stanza 7 of the same hymn contains the same statement paraphrased:

pratighnānāḥ 'ṣrumukhī kṛdhukarṇī ca kroṣatu :
vikeṣī pūruṣe haté radité arbude tāva.

'Let her who beats herself, let the tear-faced, and the one with short ears (who has cut her ears?) shout; let her with disheveled hair shout when a man has been slain, bitten by you, O Arbudi.' Cf. also AV. xi. 10. 7:

dhūmākṣī sām patatu kṛdhukarṇī ca kroṣatu :
triṣandheḥ sēnayā jité aruṇāḥ santu ketāvaḥ.

'May she with suffused eyes (lit. having smoke in her eyes) hurry on, may she with short ears hurry on, when (the enemy) has been conquered by Triṣandhi's army . . .'

The passages assembled above do not all of them bear upon our custom with equal directness. In one or the other we may perhaps have before us not so much the mourning women with their wailings as the notion of other uncanny spectral beings, to which the transition was an easy one. The enemy and the unholy wizard, the uncanny and the demoniacal, are conceptions which constantly interlace in the Atharvan. Such secondary extension may underlie the immediate meaning of the last two passages (xi. 9. 7; xi. 10. 7) and of xi. 2. 11 above.

The sūtra-ritual has a trace of the same practice. At Āçv. Gr. iv. 6. 3 the mourners go about the ashes of the deceased guru three times from right to left, beating with their left hands upon their left thighs: *triḥ prasavyam pariyaṇti savyāḥ pāṇibhiḥ savyān ūrūn āghnānāḥ*. And at Kāuç. 84. 10, in the course of the preparation of the *ṣmaṣāna*, it is stated explicitly that women

¹ Böhlingk: 'ein bestimmter körperteil.' Our translation of the obscure word is based upon Kāuç. 84. 10: *triḥ prasavyam prakīrṇakeçyaḥ pariyaṇti dakṣiṇān ūrūn āghnānāḥ*. The word seems to contain *ūru* with some modifying adjective, perhaps *pr̥thu*, in a Prākṛtic form.

with disheveled hair are the performers: *triḥ prasavyaṁ prakīr-ṇakeṣyaḥ pariyanti dakṣiṇān ūrūn āghnānāḥ*.¹ Cf. with this last especially AV. xi. 9. 14.

Returning now to verses xiv. 2. 59-61 of the wedding stanzas, it seems very likely that their original purpose was expiation (*prāyaścittam*) for the noisy practices at the funeral. The evil which the wailing women have brought on when they danced about with their hair unloosened, from this evil Agni and Savitar are called upon to free the family. The verses were adapted to the purpose for which they are employed by the Atharvavedins simply because they contained words for 'wailing.' This is precisely such a case as the secondary employment of the hymns AV. i. 2 and 3 as battle-charms: see *Seven Hymns of the Atharva-Veda*, p. 467 (2 of the reprint). In the Sūtras verses are frequently employed in connection with certain practices because they contain some single expression which suggests the practice. The untrammelled symbolism which runs riot in the Brāhmaṇas is at work in many ways also in the Sūtras, notably in the employment of the mantras, which are made to serve not only as what they really are, but in any significance which can for the moment be trumped up for them or for a part of them; often the relevance of the application of a mantra is to be sought in a single word occurring in the mantra—usually in its opening strain, its pratika—and this single word may be employed for the moment in a false sense or in a sense which it may have in some other connection, but does not bear in the mantra in question. See *e. g.* Ṣaṅkh. Gr. i. 15. 3, where the pratika *akṣann amīmadanta* (RV. i. 82. 2) 'they have eaten, they have rejoiced,' is employed in connection with the application of axle-grease to the wagon (*rathākṣasyo 'pāñjanam*) simply because of the assonance of the words *akṣan*, 'they have eaten,' and *akṣa*, 'axle.'

I do not wish to exclude the possibility that a practice similar to the funeral dance may have been adopted among the Atharvavedins along with the verses on the occasion of the bride's departure. Cf. Ṣaṅkh. Gr. i. 11. 5. The words *gr̥hē te* in stanza 59 lend a certain plausibility to such a view. At any rate the custom as well as the verses belongs fundamentally to the funeral rites of the Vedic Indians.

¹ Unloosened hair as a sign of mourning also at Āçv. Gr. iv. 2. 9.

V.

On a Vedic group of charms for extinguishing fire by means of water-plants and a frog.¹

On various previous occasions I have endeavored to show that our understanding of the Atharva-Veda—the Veda of practical performance *par excellence*—depends upon a knowledge of the ritual which accompanied the recitation of the hymns. The boundary line between the Rig-Veda and the other Vedic *saṃhitās* is not absolute: large parts, if not all, of the Rig-Veda must have been accompanied by performances, and these must be instructive whenever recorded with any detail. That the Rig-Veda was not compiled for literary delectation is a view which I have held from the time of my earliest studies of that remarkable document. Professor Hillebrandt, in the preface to vol. i of his edition of Çāṅkhāyana's Āraṇya-sūtra, p. xv, says: "It must be borne in mind that the Rig-Veda and the Atharva-Veda are for the most part prayer-books, and that these were but links in a long chain of more or less developed ceremonies. Herein, therefore, I agree fully with Professor Bloomfield, who, in his . . . studies on the Atharva-Veda, advocates the same view." I shall now endeavor to add one more instance in which a mantra passage, presented in somewhat varying forms by Rig-Veda, Atharva-Veda and Tāittirīya-Āraṇyaka, obtains its true definition by careful observation of the practices reported in connection with it: incidentally, a curious practice, reaching back to the earliest Vedic times, will be shown to have prevailed in almost all the Vedic schools.

The RV. passage of principal importance (x. 16. 13, 14) reads as follows:

yām tvām agne samādahas tām u nir vāpayā pūnaḥ :
kiyambv ātra rohatu pākadūrvā vyālkaṣā.
ṣīṭike ṣīṭikāvati hlādike hlādikāvati :
maṇḍūkya sū sām gama imām sv āgnīm harṣaya.

The corresponding passage of the AV. (xviii. 3. 6, 60) is as follows:

yām tvām agne samādahas tām u nir vāpayā pūnaḥ :
kyāmbūr ātra rohatu ṣāṇḍadūrvā vyālkaṣā.
ṣām te nihārō bhavatu ṣām te prusvā 'va ṣiyatām :
ṣīṭike ṣīṭikāvati hlādike hlādikāvati :
maṇḍūky āpsū ṣām bhuva imām sv āgnīm ṣamaya.

¹ Presented to the A. O. S. at its meeting, October, 1890.

The Tait. Ār. vi. 4. 1. 2, 3 reads :

yām tvām agne samādahas tvām u nir vāpayā pūnaḥ :
kyāmbūr ātra jāyatām pākadūrvā vyālkaṣā.
ṣṭitike ṣṭitikāvati hlāduke hlādukāvati :
maṇḍūkyāsu saṁgamāye 'mān sv āgnīm ṣamāya.

Ludwig's translation of the Rig-Veda version, vol. ii, p. 564, is as follows: 'wo du, Agni, zusammengebrannt hast, dort säe wieder aus, kiyāmbu wachse hier, essbare dūrvā, vyalkaṣā. Im külen, das voll külung, im erfrischenden, das voll erfrischung, kom mit dem froschweibchen zusammen, und erfreue diesen Agni.'

Grassmann's translation, vol. ii, p. 304, is as follows: 'Den du verbrannt, O Agni, hast, den fächle hold nun wieder an; dort geh die Wasserlilie auf, die Hirse und das Mannagrass.'

'Sei kühlungsreich, O kühles Kraut, erquickungsreich, erquickendes, verein dich mit dem Wasserkraut, erfreue diesen Agni schön.'

Each of the two translations approaches the true sense at some points, and recedes from it at others. But they are both, as they stand, unintelligible simply because they lack the background of realistic practice without which the verses never had nor could have had any sense. Hence Lanman, in the Notes to his Chrestomathy (p. 380^b), says of the second stanza, rather prematurely: 'The stanza seems to be meaningless rubbish.' The situation is simply as follows: After the fire has consumed the corpse, water is poured upon it in order to extinguish it. Then furthermore certain water-plants are put there. In addition to these a frog—here a female, elsewhere a male—is put upon the place where the fire has burned. These, as representatives of life in the waters, are symbolically supposed both to prevent and to extinguish fire; they are put there to clinch matters (*sv āgnīm ṣamāya*), lest perhaps the fire kindle anew and injure the person who is now to pass on to Yama's realm. RV. x. 16. 13 is to be thus translated: 'O Agni, do thou again extinguish him whom thou hast burned up; may the *kiyāmbū*, the small millet,¹ and the *vyalkaṣā* grow here.'

¹ Thus, rather than 'edible millet' (Ludwig: Sāyaṇa, *paripakvadūrvā*), because of *bṛhaddūrvā* mentioned in the extract from the two paddhatis of the Kāuṣika below. So also Sāyaṇa at Tait. Ār. vi. 4. 1. 2: *pākadūrvā alpaya dūrvayā yuktā*. Note also his gloss on *kyāmbū*: *kiyatā 'mbunā yuktā kācid oṣadhiḥ*. And Sāyaṇa at RV. x. 16. 13: *kiyatpramāṇam udakaṁ yasmin*.

Ludwig in his translation has followed Sāyaṇa quite closely; the latter has altogether failed to understand the passage. At Tāit. Ār. vi. 4. 1. 2 he glosses *nir vāpayā* by *itaḥ sthānāt niḥ sāraya*; hence Ludwig's 'dort sãe wieder aus.' But *nir vāpayā* here means simply 'extinguish.' See AV. vi. 18.1^{ed}: *agnim hṛdayyām śókam tām te nir vāpayāmasi*, 'the fire (of jealousy) which is in your heart, the chagrin, that do we extinguish for you.' At Çāṅkh. Çr. iv. 15. 13 the words are translated plainly: *yam tvam agna iti dvābhyām sakṣireṇo 'dakenā 'sthini nirvāpya*, 'while reciting the two stanzas, RV. x. 16. 13, 14, the bones (of the corpse) are extinguished with water mixed with milk.' At Āçv. Gr. iv. 5. 4, where, to be sure, only the second of the two Rig-verses (14) is rubricated, milk and water are also sprinkled upon the bones: *kṣīrodakena çamīçākḥayā triḥ prasavyām parivrajan prokṣati çitike çitikāvati 'ti*. And Tāit. Ār. vi. 4. 1. 1 expresses the act in mantra-form: *yām te agnim āmanthāma vṛṣabhāye 'va pāktave, imām tām çamayamasi kṣīreṇa co 'dakēna ca*. 'The fire which we have churned for you, as if for the purpose of roasting a bull, that fire do we quench with milk and with water.'

Thus the meaning of the first verse is clear. The second verse of the RV. version is to be translated: 'O cool [plant], full of coolness, O moist plant, full of moisture, do thou come right along with the female frog,' gladden much (euphemistic for 'extinguish,' *çamaya*, of the other versions) this fire here.'

In the first place, it is quite certain that the vocatives *çitike*, etc., are addressed to a plant.² The performance which is connected with the two corresponding verses of the AV. at Kāuç. 82. 26, 27 is as follows: *upa dyām çam te nīhāra iti mantroktāny avadāya kṣīrotsiktena brāhmaṇasyā 'vasiñcati madhūtsiktena kṣatriyasyo 'dakena vaiçyasya*. Two paddhatis, the Antyeṣṭikarma and the Ātharvaṇiya-paddhati explain as follows: *upa dyām iti dvābhyām . . . çam te nīhāra ity ekayā mantroktānām oṣadhīnām udakam kṣīram cāi 'katra kṛtvā brāhmaṇasyā 'sthini siñcati, madhūtsiktena kṣatriyasyo 'dakena vaiçyasya*. We may paraphrase sūtra and

¹ Thus correctly Sāyaṇa at RV. x. 16. 14: *maṇḍūkyā maṇḍūkastrīyā vṛṣṭipriyayā*.

² Sāyaṇa at Tāit. Ār. vi. 4. 1. 3 notwithstanding: *çitena jalena yuktā bhūmīḥ çitikā, hlādakāriṇā kṣīreṇa yuktā bhūmīḥ hlādukā . . . çitikāvati çitikābhūmīyukte sthāne*. . . Interesting is Stenzler's translation of the pratika at Āçv. Gr. iv. 5. 4: 'O bleiche erd' mit bleichem laub.' Even in the later classical period the stems *çitala* and *hlādin* are standing epithets and designations of various cooling plants. See Pet. Lex. sub vocs.

comment as follows: 'With the verses AV. xviii. 3, 5, 6, 60 (the last two concern us here) the plants mentioned in the mantras are cut off and put into a mixture of milk and water in order to sprinkle the bones of a Brahman, into a mixture of honey and water to sprinkle the bones of a Kṣatriya, into simple water to sprinkle the bones of a Vāiçya.'

The paddhatis then go on to give a catalogue of the plants (and other materials), the most characteristic of which are the reed-plant *vetasa*, the *brhaddūrvā* (see the mantras), the *avakā* (see below), and the *maṇḍūkāparṇi*, evidently also a water-plant. Neither Kāuçika nor his commentary here mention the frog; it is possible that the word *maṇḍūki* was understood by them merely as an additional water-plant: see Pet. Lex. sub voce and *maṇḍūkāparṇi* of the paddhatis.¹ But at Vāit. Sū. 29. 13 the frog and the water-plants appear in company: *idaṁ va āpo himasya tva 'pa dyām upa vetasam apām idam iti maṇḍūkāvakāvetasāir dakṣiṇādik pratidiṣaṁ vikṣyamāṇāṁ*. 'While reciting AV. iii. 13. 7; vi. 106. 3; xviii. 3, 5 (6); vi. 106. 2 he scatters the fire (on the altar) by means of a frog, *avakā* and *vetasa*-reed into every direction, beginning at the south.' Further and plentiful evidence in favor of our translation of the word and our conception of the rite is not wanting.

The Vajasaneyins, Taittiriyaikas and Maitrayaṇiys practiced with a somewhat different yet closely related charm when extinguishing sacred fires. The mantras which bear upon the practice occur in VS. xvii; TS. iv. 6. 1; MS. ii. 10. 1: the chapter is designated in the TS. as *agnisamskṛtiḥ, pariṣecanavikarṣanādayaḥ* (sc. *mantrāḥ*):

samudrāsya tvā 'vakayā 'gne pāri vyayāmasi :
pāvako asmābhyaṁ śivo bhava.
himāsya tvā jarāyudā 'gne pāri vyayāmasi :
pāvako asmābhyaṁ śivo bhava.
ūpa jmanān ūpa vetasē 'va tara² nadīṣv ā :
agne pittām apām asi māṇḍūki tābhīr ā gahi :
sē 'mām yajñāṁ pāvakāvarṇaṁ śivām kṛdhi.
apām idm nyāyanam samudrāsya nivēṣaṇam :
anyāṁs³ te asmāt tapantu hetāyaḥ pāvako asmābhyaṁ śivo
bhava.

¹ The Tait. Ār. which reads *maṇḍūkyāsu*, is thus glossed by Sāyaṇa: *maṇḍūkyāsu maṇḍūkāplavanayogyāsu apsu saṁgamaya prāpaya*.

² TS. 'vattaram.

³ TS. *anyāṁ*.

'With the *avakā*-plant of the sea do we, O Agni, envelop thee; be thou to us a purifier, be thou kind to us.

'With a covering of coolness do we, O Agni, etc.

'Do thou descend to the earth into the reed-plant on the rivers; thou art, O Agni, the sap of the waters.¹ O female frog, do thou come with these (waters); do thou here render this sacrifice pure in aspect and propitious.

'Here is the gathering place of the waters, here is the dwelling place of the sea; may your missiles (O Agni) burn other persons than us; be thou to us a purifier, be thou kind to us.²

The central figures in this charm, as in that of the RV. and AV., are Agni, the water-plant *avakā*, and the female frog. That the last two are symbols of the water which is to quench the fire Mahidhara recognizes clearly. At VS. xvii. 4; *samudrasya (samundati klinnaṁ karoti samudro) jalāṁ tasyā 'vakayā (śevālena) tvā (tvāṁ) pari vyayāmasi (parito veṣṭayāmaḥ)*. And at xvii. 4. 6: *evam agniṁ sambodhya maṇḍūkīm āha: he maṇḍūki (maṇḍūko bhekas tasya strī maṇḍūkī) tatsambuddhāu he maṇḍūki tābhīḥ pūrvoktābhir adbhīḥ saha ā gahi (āgacha)*. The TS., in its brāhmaṇa-chapter, v. 4. 4, works up this charm, and while its explanation of the symbolism involved is as far from the mark as is usual with these productions, it yet states clearly that the fire was actually put out with the aid of the *avakā*-plant and the frog: *apāṁ vā etāt pūṣpam yād vetasò, 'pām śaró 'vakā, vetasaṣākhāyā cā 'vakābhiḥ ca vi karṣaty, āpo vāi śāntāḥ, śāntābhir evā 'sya śūcam śamayati, yó vā agniṁ citāṁ prathamāḥ paçúr adhikrāmati* "śvaró vāi tām śucā pradāho. *maṇḍūkeṇa vi karṣaty, eṣā vai paçunām anupajīvanīyó ná vā eṣā grāmyeṣu paçūṣu hitó ná "raṇyeṣu, tām evā śuca 'rpayati*. 'The reed-plant is the flower of the waters, the *avakā* the reed of the waters: with the reed-plant and with *avakā*-plants does he scatter the fire. Holy (*śāntāḥ*) are the waters: with holy ones (*śāntābhir*) then does he quiet (*śamayati*) its heat. Whatever animal is the first to step over the heaped fire, that he is able to burn with his heat. He scatters the fire with the frog; for this one does not furnish sustenance to animals, he does not count among the tame nor among the wild animals: upon him (the frog) does he cause the heat to go.'

Blowing aside the chaff of Talmudic wisdom, we are left with the

¹ Literally 'gall of the waters.' Mahidhara, *apāṁ tejo 'si*.

² 'Heiliger Sanct Florian
Schütz' unser haus zünd' andre an.'

incidental and therefore trustworthy statement that the fire was put out with the aid of the *avakā* and the frog. Very similar and more explicit is the statement in Çat. Br. ix. 1. 2. 20: *dthāi 'nañ vikarṣati, mañḍūkenā 'vakayā vetasaçākhāyā*, 'thereupon he scatters the fire by means of a frog, an *avakā*, and the branch of a reed.' The motive assigned is in a vein similar to the extract from the *brāhmaṇa*-passage of the TS. And at Kāty. Çr. xviii. 2. 10 the same proceeding is formulated in sūtra-form: *mañḍūkāvā-kāvetaçākhā veṇāu baddhvā 'vakarṣati*, glossed: *mañḍūkādīm veṇāu baddhvā 'gniñ vikarṣati*. 'Having tied a frog, an *avakā*, and the branch of a reed to a bamboo-cane, he scatters the fire.' And almost identically Āp. Çr. xvii. 12:—*avakāvetasaçākhāñ mañḍūkāñ ca dīrghavañçe prabadhya samudrasya tvā 'vakaye 'ti saptabhir aṣṭabhir vā 'gniñ vikarṣati*.

The Atharvan and the Rig have each preserved one more charm against fire: they are closely related in character to those cited above. AV. vi. 106 reads as follows:

1. *āyane te parāyaṇe dūrvā rohatu puṣpīñ :*
ūtso vā tātra jāyatām hradō vā puñḍārikavān.
2. *apām idām nyāyanām samudrāsyā nivēçanām :*
mādhye hradāsyā no gṛhāḥ parācīnā mūkhā kṛdhi.
3. *himāsyā tvā jarāyunaḥ çāle pāri vyayāmasi :*
çītāhradā hi no bhūvo 'gniṣ kṛnotu bheṣajām.

RV. x. 142. 7, 8 reads as follows:

- apām idām nyāyanām samudrāsyā nivēçanām :*
anyām kṛnuṣve 'tāḥ pānthām téna yāhi vāçāñ anu.
āyane te parāyaṇe dūrvā rohantu puṣpīñ :
hradāç ca puñḍārikāñi samudrāsyā gṛhā imé.¹

The Atharvan version may be rendered thus:

'On your way hither and on your way off from here may the blooming *dūrvā* grow; may a well-spring here spring forth, or a lotus-laden pond.

'Here is the gathering place of the waters, here is the dwelling-place of the sea. In the midst of the pond may our house be, turn (O fire) away your face.

'With a covering of coolness do we envelop thee, O house,²

¹ Cf. with both passages Mahābh. i. 8520 fg.

² This half-verse is especially characteristic for the secondary manipulation of mantra-material on the part of the Atharvavedins: there can be no doubt that the version of this line presented by the Yajus-saṃhitās, above, is the older and original form of the mantra. They have *agne* for *çāle*: the former furnishes the proper contrast with *himāsyā*.

cool as a pond be thou for us. Agni shall furnish remedy (*i. e.* not destruction).'

The Rig-Veda version may be translated as follows :

'Here is the gathering place of the waters, here is the dwelling-place of the sea. Find (O fire) a path away from here, travel that as you please.

'On your way hither and on your way off from here may the flowery *dūrvā* grow. Let there be pools and lotus-flowers; these here are the chambers of the sea.'

There is, to my knowledge, no report as to the special employment in practice of the RV. stanzas; they occur at the end of an Agni hymn, and it may be taken for granted that at some stage in the use of the hymn over a fire the quenching of the fire formed a part of the practice: for this the last stanzas of the hymn were called in. The Atharvan version, as may be seen from the bent given their form and contents by the Atharvan-ṛsis themselves, was intended as a charm to protect house and home from fire. As such it is employed at Kāuṣ. 52. 5 fg.,¹ and it is of great interest to find the *avakā*-plant holding a prominent place in the performance:

52. 5. *āyana iti śamanam antarā hradāṁ karoti*. Keçava's gloss: *agnidāvarakṣārtham ucyate . . . udakam abhimantrya garte prakṣipati . . . udakapūṣaṇam karoti*, 'with the hymn AV. vi. 106 he performs the act of extinguishing fire within a pond.'

52. 6. *śāle(!)ca*. Keç. *śālāmadhye . . . udakam abhimantrya garte prakṣipati*, 'and he performs the rite in the house also.'

52. 7. *avakayā śālāṁ paritanoti*. Keç. . . . *agnyupāsarga etat karma*, 'he envelops the house with the *avakā*-plant.'

The frog does not appear in this quench-charm, but both the frog and the *avakā* appear once more in a closely kindred rite at Kāuṣ. 40. 1 fg. This is a charm for conducting a river into a new channel, performed in connection with AV. iii. 13; the point is the same: to produce water where formerly there was none.

40. 1. *yad adaḥ samprayatir iti yene 'chen nadi pratipadyete 'ti prasīncan vrajati*, 'while reciting the hymn AV. iii. 13 he walks sprinkling the path which he wishes a river to travel.'

40. 2. *kāṣadividhuvakavelasān niminoti*, 'he sticks up the grasses and reeds called *kāṣa*, *dividhuvaka*² and *vetasa* (on this path).'

¹ Two verses of the hymn are rubricated in the passage from the Vāit. Sū. quoted above.

² Dār. *kāṣaḥ prasiddhaḥ*. Keç. *diviçevālaparṇim* (Cod. *-sevāla-*), evidently a water-plant: the *çevāla* and the *avakā* are synonymous; see below.

40. 3. *idaṁ va āpa iti hiranyam adhidadhāti*. Dārila: *nadī-mukhopari sthāpayati*, 'while reciting the first pāda of the seventh stanza of the hymn he places gold upon the mouth of the river (i. e. the point from which the river shall branch into the desired channel?).'

40. 4. *ayaṁ vatsa iti 'ṣikāñjimaṇḍūkām nilalohitābhyām sūtrābhyām sakakṣaṁ' baddhvā*, 'with the second pāda of the seventh stanza he ties a frog who is striped like the reed *iṣikā* at his fore-feet with two threads, one blue and the other red.'

40. 5. *ihe 'ttham ity avakayā prachādayati*, 'with the third pāda of the seventh stanza he envelops (the frog) with an *avakā*-plant.'

The symbolism of these acts is unmistakable: they anticipate the presence of the river with all its life. The gold anticipates the golden-colored waters—*hiranyavarṇāḥ śucayaḥ pāvakāḥ . . . āpāḥ*, AV. i. 33. 1; the river grass and the reeds symbolize the vegetation. And above all, the frog, securely tied so that he cannot leap away,² and the water-bringing *avakā* reach back to that early conception which, as we have proved, exists in the hymns themselves.

The *avakā* (Blyxa octandra) is the plant which is known in later literature by a group of slightly differentiated names. At Āṣv. Gr. ii. 8. 14; iv. 4. 8, it is glossed in the text itself by *ṣipāla* (*avakām ṣipālam iti*), a form which occurs also in the RV. Elsewhere the forms *ṣevāla* (*ṣebāla*), *ṣevala*, *ṣāivāla* (*ṣāibāla*), *ṣāivāla*; see Pet. Lex. sub vocs. The plant scarcely ever appears without the mention or suggestion of water in its train. At RV. x. 68. 5 light drives darkness from the atmospheric circle just as the wind blows the *ṣipāla* out of the water: *āpa jyōtiṣā tāmo antārikṣād udnāḥ ṣipālam iva vāta ājat*. At AV. viii. 7. 9 are mentioned plants whose womb is the *avakā* (i. e. which are of the *avakā*-class), whose very essence is water: *avakolvā* (bahuvrihi) *udakātmāna ōsadhayaḥ*. At AV. iv. 37. 8 the Gandharvas who are particularly associated with the waters (*apām gandharvāḥ*, RV. ix. 86. 39: *gandharvā aṣṣú*, RV. x. 10. 4; AV. xviii. 1. 4), who dwell on the banks of the rivers like the Apsaras (Pischel, Vedische

¹ Dār. here: *saha kakṣābhyām baddhvā, kakṣā prasiddhā*. At Kāuṣ. 32. 17, *śakunin iva karoti*. At. 48. 40. *saha bāhubhyām baddhvā*.

² Cf. also AV. iv. 15. 12: *dva nīcīr apāḥ sṛja vddantu pṛṣṇibāhavo maṇḍūkā iriṇā'nu*. Pour downward (O Asura pitar, Jupiter, Zeus) the waters; may the speckle-footed frogs croak in the ditches.' Cf. also RV. vii. 103.

Studien i. p. 79), are called *avakā*-eaters (*avakādā*). So also at iv. 37. 10 the Will o' the wisp, or Jack o' the lanthorn is called *avakādā*; see Roth, Festgruss an Böhtlingk, p. 97 fg. At VS. xvii. 4; TS. iv. 6. 1. 1; MS. ii. 10. 1, the plant is spoken of as 'the *avakā* of the sea': *samudrāsya tvā 'vakayā*. At Çat. Br. vii. 5. 1. 11; viii. 3. 2. 5, the *avakā* is identified outright with water: *āpo vā āvakāḥ*. At Āçv. Gr. ii. 8. 14, when building a house an *avakā* is placed into the cavities of the timbers, 'for it is known that no conflagration will befall him': *garteṣv avakām śipālam ity avadhāpayen na hā 'sya dāhuko bhavati 'ti vijñāyate*. And ibid. iv. 4. 8 an *avakā* is placed in a cavity, from which the cremated corpse is supposed to ascend heavenward. The *avakā* is supposed to quench the burning body: *uttaraṇpurastād āhavanīyasya jānumātraṁ gartaṁ khātvā 'vakām śipālam ity avadhāpayet tato ha vā eṣa niṣkramya sahāi 'va dhūmena svargaṁ lokam eti 'ti ha vijñāyate*. Cf. with this last extract Çāṅkh. Çr. iv. 15. 13, above.

We return from this long excursion to the Rig-stanzas which form the text of the investigation. It is evident that the scenic properties which form the corporeal part, as it were, of the verses have been found. There is but one step left to take—it is not a bold one—i. e. to identify the plant addressed in x. 16. 14 as *çitike hlādike* with the *avakā*. The verse then joins the group of Yajus-verses quoted above: its ritual, though not reported in detail, as far as we know, by the brāhmaṇas and sūtras of the Rig-Veda, is doubtless the same as that of the Yajus and Atharvan schools.

VI.

On the Vedic instrumental *paḍbhīs* and the word *paḍbiça*.¹

The instrumental plural *paḍbhīs* occurs six times in the RV. It is wanting in the AV., and we do not know how often it occurs in the remaining *mantra*-literature. The writer knows of it at VS. xxiii. 13, and Kāuç. 44. 17. It is mentioned in the fourth chapter of the *nāighaṇṭavas* (4. 2), erroneously ascribed to Yāska;² the

¹ Presented to the A. O. S. at its meeting, October, 1889.

² The 48th pariçīṣṭa of the Atharva-Veda contains a collection of glosses similar to that upon which Yāska has commented. The author is said to be Kāutsavaya. The glosses are divided into 69 paragraphs; they exhibit some words characteristic of the Atharvan, e. g. *nīlāgalasālā* and *kunakhin* in §66,

chapter contains a collection of words which were regarded very early as cruces. Yāska, Nirukta i. 20, speaks of them as words which admit of various interpretations; and accordingly he offers at Nir. v. 3 no less than three explanations of the word in connection with RV. x. 99. 12: *pānāir iti vā spāṇanāir iti vā sparṇanāir iti vā*, all of which are obviously useless. On the other hand, Sāyaṇa in his commentary to the RV. and Mahīdhara at VS. xxiii. 13 gloss the word with *pādāis*, or something very like; and the latter explains it by *padbhis*, the ordinary instr. plur. of *pād*, the *ḍ* being, according to him, a peculiarity of the *mantra*-language: *padaṣabdasya dāntatvam chāndasaṁ*.

The western interpretation of the word, begun by Roth (Nirukta v. 3, Erläuterungen, p. 54), for a long time was content to believe that Sāyaṇa's and Mahīdhara's explanation was in general correct: only for RV. iv. 2. 12 Roth posits a stem *paç* 'glance,' which interpretation is repeated with more or less confidence by later authorities. Ludwig denies in his translation of the RV., iv. 309, the derivation of *padbhis* from *pād* 'foot' or *pāç* 'glance'; he assumes instead a stem *paç* 'rope' = *pāçā*; later, v. 626, he still denies the equation *padbhis* = *padbhis*, but admits the stem *paç* = *spāç*. Quite recently, Bartholomae has reviewed the question in Bezz. Beitr. xv. 3 fg., concluding that *padbhis* cannot by any known phonetic process be derived from *pād* 'foot,' that the current translation 'with the feet' is untenable, and that the word is to be referred in part to *paç* 'glance,' and in part to *paç* 'rope, snare' (ibid. p. 8). Pischel, Vedische Studien (Pischel and Geldner), i. 105, also assumes a meaning akin to 'rope' (zügel), translating *padbhīr gṛdhyan'tam* (RV. iv. 38. 5) by '(das ross) ungeduldig in den zügeln'; cf. the very different result obtained by Bartholomae, Bezz. Beitr. xv. 7. Still more recently, Pischel, in Vedische Studien i. 228 fg., has devoted a learned and ingenious study to the same question: some of his results the writer accepts unhesitatingly; others seem to him untenable.

Ludwig's and Bartholomae's suggestion that *padbhis* never means 'with the feet' in the Rig-Veda is improbable on a priori

but repeat in general the material of the other collection, distributed differently. The text is contained in two MSS of the *pariṣiṣṭas*, belonging to the Bombay government; copies of it are in my possession, but an edition of the glosses is impossible, owing to the excessive corruption of the MSS. In the Berlin MSS of the *pariṣiṣṭas* the *nirukta* does not appear; apparently the leaves containing it have been cut out. The word *padbhis* I have not been able to find in this text. See now P. A. O. S. for October 1890, No. 4.

grounds. It would be a curious freak of chance that the instrumental plural of *pād*, which is found four times in the AV., should be wanting entirely in the RV., while, on the other hand, the instrum. plural of *paç* 'glance' and *paç* 'rope' should be equally wanting in the AV. Bartholomae's efforts to dispose of every case of *paḍbhīs* fail in the case of the passage VS. xxiii. 13, *eṣḍ syā rāthyo vṛṣā paḍbhīç catūrbhir é'd agan*. This he fairly gives up (p. 8). Yet it can have but one sense: 'This steed, fit for the chariot, has come here indeed with four feet.' AV. iii. 7. 3 offers a close parallel, reading *padbhīs* without cerebral *ḍ*: *ānu tvā harinō vṛṣā padbhīç catūrbhir akramīt* 'the strong antelope has come after you with four feet.' Cf. also AV. iv. 14. 9. At Kāuṣ. 44. 17, while the *vaçā* is slain the following mantra is recited: *yad vaçā māyum akrata uro vā paḍbhir āhata agnir mā tasmād enasaḥ viçvān muñcatv aṇhasaḥ* 'if the *vaçā* have bleated, or have struck the breast with their feet, may Agni free me from this sin and release me from every evil.' The MSS are divided pretty equally between *paḍbhir* and *padbhir*: the editor has adopted the lectio doctior *paḍbhir*. The parallel versions—TS. iii. 1. 4. 3; KṢS. xxv. 9. 12; ÇṢS. iv. 17. 10 (or 12); GGS. iii. 10. 28; Mantra-Br. ii. 2. 8—read *padbhir*, without cerebralization.

This proves sufficiently that *paḍbhīs* in certain cases is related to *pād* 'foot.' Pischel also admits this value for *paḍbhīs* in RV. v. 64. 7; x. 99. 12, and VS. xxiii. 13; but he believes that the *ḍ* is borrowed from *paḍbhīs*, instr. plur. of *paç* 'eye' and *paç* 'rope,' which were falsely understood by the diaskeuasts as equal to *padbhīs* 'with feet.' Bartholomae, loc. cit., had previously made the same suggestion as a dernier ressort to explain VS. xxiii. 13, he having previously explained all the six instances of *paḍbhīs* in the RV. as derived from *paç* 'rope' and *paç* 'eye.' Bartholomae gives up, as already noted, the explanation of the passage from VS. The expression *paḍbhīç catūrbhiḥ* seems to him quite inexplicable, and it is indeed at first sight useless. As it occurs several times—see the passages from the AV. presented above—it is likely to have some sense, and I believe that it may help in the exegesis of some of the passages in the RV. The phrase *paḍbhīç catūrbhiḥ* expresses the simple notion that the speed of animals is due to their character as quadrupeds. Animals run swiftly with their four feet, and because of their four feet. If the notion is generalized, *paḍbhīs*, when used of human beings, may have been felt in contrast to *padbhyām* to mean 'with (four) feet,' and thus

'quickly, nimbly, briskly,' etc. RV. v. 64. 7 *c d*, *ā paḍbhīr dhāv-atañ narā bibhratāv arcanānasam* 'run hither nimbly, O ye two heroes, to preserve Arcanānas.' RV. x. 99. 12, *evā mahō asura vakṣāthāya vamrakāḥ paḍbhīr ūpa sarpaḍ indram* 'thus, O Asura, did great Vamraka quickly come to Indra for prosperity.' It seems difficult to imagine another meaning of *paḍbhīs* in these two passages, especially the last. Pischel has left it untranslated, though admitting that *paḍbhīs* comes from *pād* 'foot'; it seems simply inane to translate 'Vamraka went to Indra with his feet (plural!).'

We venture the same exegesis for *paḍbhīr* in RV. x. 79. 2 : *atrāṇy asmāi paḍbhīḥ sām bharanty, uttānāhastā namasā 'dhi vikṣū* 'nimbly do they carry together fuel for him,' etc. Bartholomae and Pischel follow Ludwig in regarding *paḍbhīḥ* as a ritual expression, equivalent to *idhmasaṁnahana*, and translate 'they bring together his fuel with ropes,' etc. But the hymn is mystical, and it seems unlikely that a dry technical detail of the ritual should appear singly in such connection. We may rather compare the adverb *trṣū* 'nimbly' in verse 5 : *yō asmā ānnañ trṣv ādadhātī*, etc. 'he who nimbly (or eagerly) puts on fuel for him,' etc. Cf. also x. 115. 6 : *vājīntamāya sāhyase . . . trṣū cyāvāno dnu jātāvedase . . .* Agni is voracious (RV. i. 58. 2, 4 ; vii. 3. 4 ; x. 91. 7 ; 113. 8) and needs to be supplied expeditiously.

The remaining three passages which exhibit the word *paḍbhīḥ* are RV. iv. 2. 12, 14 ; 38. 3. Pischel shows conclusively that *paḍbhīḥ* in the first two passages means 'with the eyes,' and we may regard this as the most certain of all the results which have accrued from the repeated discussion of the word in recent times. Add to the citations on p. 230 a passage from Kāuṣ. 42. 17 : *yad vratam atipede citlyā manasā hr̥dā*. On the other hand, there is nothing convincing in either Bartholomae's or Pischel's renderings of RV. iv. 38. 3 : *paḍbhīr gr̥dhyantam medhayūñ ná ṣūram* ; see Bezz. Beitr. xv. 7 ; Vedische Stud. i. 105, 232. I see no objection to the translation '(the horse) impatient with his feet, as a hero (is impatient) when eager for strife' (*medhayū* = *saṁgrā-mechu*, Sāyaṇa).

We may note the juxtaposition of *paḍbhīḥ* with the stem *hasta*, or a derivative of it, in three of the six passages from the RV. : iv. 2. 14 (*paḍbhīr hastebhīḥ*) ; v. 64. 7 (*hastibhīr . . . paḍbhīḥ*) ; x. 79. 2 (*paḍbhīḥ . . . uttānāhastāḥ*). It would seem from this that the word under discussion must have suggested strongly either by sound or meaning the ordinary *paḍbhīḥ*.

The words *pāḍbīṣa* (RV.), *pāḍvīṣa* (VS.), *pāḍviṇṣa* (LṢS. and Mantra-Br.), and *pāḍgr̥bhi* have been regarded generally as compounds, containing in their first member the stem *pāḍ* = *pād* 'foot.' Pischel has undertaken in the same paper (p. 333 fg.) to prove that the first part of the word is the stem *pāṣ* = *pāṣa* 'rope,' so that *pāḍ-bīṣa* is in effect about the same as *pāṣa*. It seems to me that all he succeeds in showing is that the strictly etymological value of the word according to the old explanation is not always kept up. So e. g. in the passage from the Mantra-Br. i. 2. 10, *annam prāṇasya pāḍviṇṣaḥ*, the last word has certainly the general value 'fetter.' But such passages are no more calculated to disprove the original meaning 'foot-fetter' than *ἵππο-βουκόλος* 'horse-herd' disproves the etymology of *βου-κόλος*. Pischel attaches importance to the passage MBh. iii. 297. 16, where it is said that Yama draws the souls of men from their bodies, and binds them with fetters; he concludes from this that the Vedic view was the same, and that we must shut out the notion that Yama fetters the foot of the dead. But AV. viii. 8. 16 reads: *imā upātā mṛtyupāṣā yān ākramya nā mucyase* 'here are thrown the snares of death, stepping into which thou shalt not be released.' Obviously the snare of death is here supposed to be directed against the foot stepping into (*ākramya*) it. At Kāuṣ. 16. 15, 16 these *pāṣāḥ*, along with *āṣvatthāni kūlāni* (traps made of *āṣvattha*-wood) and *bhāṅgāni jālāni* (nets of hemp) are placed in the way of an advancing enemy. Cf. also Kāuṣ. 14. 28: *bhāṅgamāuñ-japāṣān . . . senākrameṣu vapati*. Another and the more specific designation of this *mṛtyupāṣā* is *mṛtyōḥ pāḍbīṣa* and *yamasya pāḍbīṣa*; but the parallelism must not be employed to prove that *pāḍbīṣa* has just the same value as *pāṣa*. That *pāṣa* and *pāḍbīṣa* are not identical seems to be shown conclusively at AV. xvi. 8. 27, where *pāḍbīṣa* occurs side by side with *pāṣa*: *sā mṛtyōḥ pāḍbīṣāt pāṣān mā moci*. The word *pāḍbīṣa* occurs only in connection with *mṛtyu* in this hymn; of all the other twenty-six divinities and personifications in the same litany (vv. 1-26) the word *pāṣa* alone is employed: *sā grāhyāḥ (nirṛtyāḥ, abhūtyāḥ, etc.) pāṣān mā moci*, xvi. 8. 1, 2, etc. This is not accidental; the word *pāḍbīṣa* belongs to Yama and Mṛtyu, being restricted altogether to this use in the AV.; it does not occur with any other divinity or personification either in the RV. or AV., although the opportunities e. g. in connection with Varuṇa are very numerous: RV. i. 24. 14, 15; 25. 21; iii. 2. 7; vi. 74. 4; vii. 88. 7; x. 85. 24; AV. ii. 10. 1-8;

iv. 15. 6, 7, 9; vi. 121. 1; vii. 83. 3, 4; xiv. i. 19, 57, 58; 2. 49; xvi. 8. 26; xviii. 4. 70. In all these cases the *pāṣaḥ* or *pāṣāḥ* of Varuṇa, not the *pādḥiṣa* of Varuṇa, is spoken of. Similarly *druháḥ pāṣa*, not *druháḥ pādḥiṣa*, RV. vii. 59. 8; AV. ii. 10. 6; vii. 77. 2; xvi. 6. 10. There is therefore a genuine difference between the two words, and the persistent tradition of the schools, that *pād-* is identical with *pāda*, seems to be the only one which can at present be suggested. In fact, if we urge the parallelism between AV. v. 19. 12 and xii. 5. 15, it would seem as if the AV. itself defined *pādḥiṣa* as equal to *pad + ḥiṣa*. AV. xii. 5. 15 reads: *sā brahmajyātm devapīyām brahmagavyādyātmānā mṛtyōḥ pādḥiṣa ā dyati* 'that cow of the brahman, if robbed, binds the oppressor of Brahmins, the reviler of the gods, in the foot-fetter of death.' And AV. v. 19. 12: *yām mṛtāyā nubadhñānti kūḍyām padayōpanīm, tād vāi brahmajya te devā upastāraṇam abruvan*. The parallelism between *mṛtyōḥ pādḥiṣa* and the symbolic *kūḍī padayōpanī*, which is tied to the dead person, is striking, and would seem to defend the translation 'the kūḍī-fetter, which clogs the steps,' given by Ludwig, Rig-Veda iii. 452. But Roth, *Festgruss an Böhlingk*, pp. 98-99, translates the expression by 'the bunch of wood which effaces footprints,' and the decision depends upon the much discussed root *yup*: see Ludwig, RV. v. 614; Whitney, Am. Journ. Phil. iii. 402; Proc. A. O. S., October, 1888, vol. xiv., pp. vii-viii. I incline to Roth's view¹ and would only remark that *kūḍī* in itself does not mean either 'bunch of wood' or 'fetter,' but is equivalent to the plant *badarī*. The word occurs in addition to AV. v. 19. 12, and at Kāuṣ. 21. 2, 13; 35. 24; 47. 30; 71. 19; 80. 33; 86. 24. Both Dārila and Keçava gloss it as above; and the expressions *kūḍīprāntāni* 21. 2; 35. 24, and *kārsvām kūḍy-upastīrṇāyām* at 47. 30, show that a plant is indeed meant: cf. *darbhaprāntāni*, common throughout the ritual literature.

Pischel's investigation of the word *saṁdāna* (ibid. p. 233) leads him to the conclusion that this word is the Indian word for 'foot-fetter.' This can be admitted without denying that *pādḥiṣa* had primarily the same value. One may also grant—though the reasoning on this point is decidedly subjective—that horses were

¹ In support of this I would refer especially to Sāyaṇa's commentary on Tāit. Ār. vi. 10. 6; cf. also Rājendraśāstrī in the introduction, p. 50. In a future paper the writer hopes to settle for good the prolonged dispute about the meaning of the root *yup*.

not tied by the feet in India (ibid. p. 234);¹ this simply necessitates the assumption that *padbīṣa* when employed in such connection has assumed the secondary value of 'fetter,' which it evidently has at TB. i. 6. 10. 3; Mantra-Br. i. 3. 10.

Bartholomae, ibid. p. 3, considers the change of *padbhīh* to *padbhīṣ* as phonetically impossible. I do not regard the case as desperate. In Vedic *puroḍāṣam* and *anaḍva(z')ham*, the cerebral *ḍ* in my opinion is due to the influence of the palatal sibilant in the syllable following. This would explain the *ḍ* of *padbīṣa*.² We may assume further that the expression *padbhīṣ catūrbhīh*—there is especial occasion to employ the plural of the word 'foot' with this numeral—was so frequent as to be felt a compound (cf. the very old *catuṣpad*), and that the *ḍ* owes its cerebral quality to the *ṣ* of the following syllable. In other words, *padbhis* and *padbhīṣ* are originally syntactical doublets, which became confused in due time. The cerebral of *pad-grbhi* must have been introduced secondarily from *padbhīṣ*. We may remember in this connection that Ascoli, Vorlesungen über die Vergleichende Lautlehre, p. 196, accounts for the cerebralization of *pad* on the ground of popular (Dravidian) influence. So also Weber, Ind. Stud. ii. 88.

The views of the writer differ from those of his predecessors, especially in the following points: 1. The claim that *padbhis*—*padbhīṣ* has adverbial value: 'quickly, nimbly,' and the like. 2. While admitting a second *padbhīṣ* from stem *paṣ-* 'eye,' the existence of a third *padbhīṣ* from *pac-* 'rope' is denied. 3. In pointing out that there is an essential difference between *padbīṣa* (and its variants) and other words for 'fetter, shackle.' 4. In attempting to justify the writing *padbhīṣ* as a genuine phonetic product from *pād-* 'foot.'

MAURICE BLOOMFIELD.

¹ See now Ludwig, Ueber Methode bei Interpretation des Rig-Veda Textes, p. 68.

² For similar phenomena, involving changes in dental sibilants owing to the presence in a neighboring syllable of palatal and lingual sibilants, see Osthoff, Zur Geschichte des Perfectums, p. 494 fg., and Bloomfield and Spieker, P. A. O. S. May, 1886, p. xxxvi fg. (Journal, vol. xiii., p. cxvii fg.). A different explanation of *puro-ḍāṣ* and *anaḍ-vāh*—I cannot but believe an incorrect one—is to be found in Ascoli's Kritische Studien zur Sprachwissenschaft, p. 285 fg. Still another explanation of *anaḍ-vāh* (*anaḍ-* = *anart-*, *anard-*) is advanced by Joh. Schmidt, Die Pluralbildungen der Indogermanischen Neutra, p. 179. Cf. also Whitney, Sk. Gr.² 151b.